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VARIOUS.

Marezzo Marble.

A factitious product, named as above, and intended for interior decoration, has been introduced by Messrs. Cox and Wood, of 483, Oxford Street, London, of which *the Art-Journal* reports as follows: The specimens we have seen bear a polish equal to that of the finest marble, and in color and vein the imitations are perfect. The difference, for instance, between antique and modern Sienna is shown in the manufacture; and on placing a piece of marble by the side of the imitation, the tint is found to be identical; the character of the veining being rendered exactly, insomuch that the difference between the materials can be determined only by examination. A new method of imitating colored stone is at once suggestive of the old resource — scagliola; the application however of «marezzo marble» is much more extensive than that of scagliola. There are, for example certain stones which cannot be imitated in scagliola, but these can be represented in this material. In polish and appearance it is superior to scagliola, and is said to be harder than marble. These are valuable properties, but there are one or two questions which, although vulgar enough, will affect the popularity of the invention. One is that of price, which is understood to be extremely moderate — that is, considerably under the cost of scagliola. The base of the latter is, we believe, plaster of paris, but that of «marezzo marble» is cement.

The manufacture of the material in the form of slabs is extremely simple. The veining of the stone intended to be represented is carefully copied on a sheet of glass, and of course dried. On this prepared surface is poured the cement, colored to the tint required; and the whole, when dry, is removed from the glass, and polished in the usual way. The markings are embodied with some solidity, for if the surface is chipped they are still apparent in the substance of the material.

The objects formed by the manufacture are chimney-pieces, pilasters, columns, pedestals, consoles, skirtings, mouldings etc., some of which, it will be understood, will require moulds adapted especially to the forms required. The imitations which we have had an opportunity of examining are those of Egyptian green, Irish green, *Vert vert*, *Jaune fleuri*, and *Griotte* — a very peculiar production, and so highly crystallised that the substance of the stone appears to be seen through glass. The polish that the material bears is, we are assured permanent; it has been subjected to the test of jets of gas, but has not yielded even to this severe trial. The material seems susceptible of any variety of design. When it is considered in the form of pedestals and cornices, we are led to suppose its appearance in other moulded forms, to the diversity of which there is no limit. The slabs can be prepared for facing walls in the same manner as marble is employed; but here again presents itself the question of cost, which we are assured would be less than that of scagliola, with the advantages of superior durability and surface. This opens at once a wide field for the application of the material to the ornamentation of public buildings and private dwellings. Being producible in all colors and tints, it might be made to harmonise with any draperies, either as panels, or as the bordering of panels, to be filled with designs, figures, or flowers in flat color. Being a very recent invention, it is scarcely yet known sufficiently to have been much used. The papers now employed for covering the walls of rooms would, in their variety and elegance of design, seem to leave nothing to be desired; but they cannot be employed for public buildings, and it is to these that the manufacture will perhaps be first applied. The entrance to the house of the Society of Arts in the Adelphi has been recently decorated on this principle, and there a more perfect judgment of its effect can be formed than from seeing it in fragments, although never was marble imitated with such delicacy of color and perfection of marking as are presented in these specimens. Under any circumstances, this ornamental product cannot but prove of value.

Lamp Chimneys.

Every person who has had any experience with lamp chimneys is aware of the seemingly singular want of uniformity in the length of time they will stand use. Some will last for months, while others, apparently sound and good, will break after a short use, without any apparent cause. The great cause of their being brittle and breaking so easily lies in the material they are made from. There is «shoddy» in glass as well as in cloth. Cheapness being the order of the day, a great many manufacturers make chimneys from silicate of lime instead of silicate of lead. The glass made from the silicate of lime has about the following proportions: Sand, 100; soda, 45; lime, 20 to 25; nitre, 7 to 10. Lime being a non-conductor of heat, the chimney will not bear the expansion caused by the heat; and, if by gradual heating, the chimney does not break on the lamp, a few times heating makes it so brittle that it breaks with the least effort at cleaning it, no matter how much care is used. The silicate of lead has about the following proportions: Sand, 100; lead, 40 to 50; soda, 20 to 25; nitre, 10 to 15; lead being very ductile and a good conductor of heat, a chimney made from this formula will almost melt before it will crack with the heat. The uninitiated may tell the difference of the chimneys made of these different qualities of glass by ringing them; the fibration from the lead-glass chimney, has a sweet, bell-like sound, whilst the lime glass has a short harsh sound. The difference of the cost of manufacture is only, in material, about 8 d. per dozen. Another point is in annealing; chimneys, as a general rule, are not annealed. Under a powerful microscope the difference can be seen in the glass; the particles in the annealed glass lie close and compact, while the unannealed seem ready to diverge.

“American Inventor.”

Varnish for Ironwork.

Dr. Lange describes in *Dingler's Journal* a method of producing an excellent black varnish for ironwork. He distills gas tar until nearly all the volatile products are got rid of. He then stops the distillation, and dissolves the residual pitch either in the havier oils, or, if a very quickly drying varnish is required, in the light oils or naphtha. This varnish is, of course, the original tar minus the ammonia, water, carbolic acid, and other things which give it its disagreeable odour, and make it so long in drying.

Strong and durable metallic Cement.

A very strong and durable metallic cement is formed when a mixture of equal parts of oxide of zink, sulphate of lead, peroxide of manganese, and oxide of iron is made into a paste of proper consistence with boiled linseed oil.

Brass pickle.

According to Dr. Hiller the brownish red color often obtained when brass work is pickled on the usual mixture of acids, may be avoided by making use of a mixture of equal parts of commercial nitric and sulphuric acids. Articles dipped in this mixture and then well rinsed in cold water have a very beautiful dead yellow color.

The Mechanics' Magazine.

Preservative against Rust for Iron and Steel.

A very effective means of preserving the iron of commerce from rust is said to be obtained by a slightly heated solution of white wax in oil of turpentine in equal weights. The metal is brushed over with the mixture, and then rubbed and somewhat polished with a piece of dry linen.